

THE “CONDER” TOKEN COLLECTOR’S JOURNAL

THE PROCEEDINGS OF THE CONDER TOKEN COLLECTOR’S CLUB

Spring 2016 Consecutive Issue #71



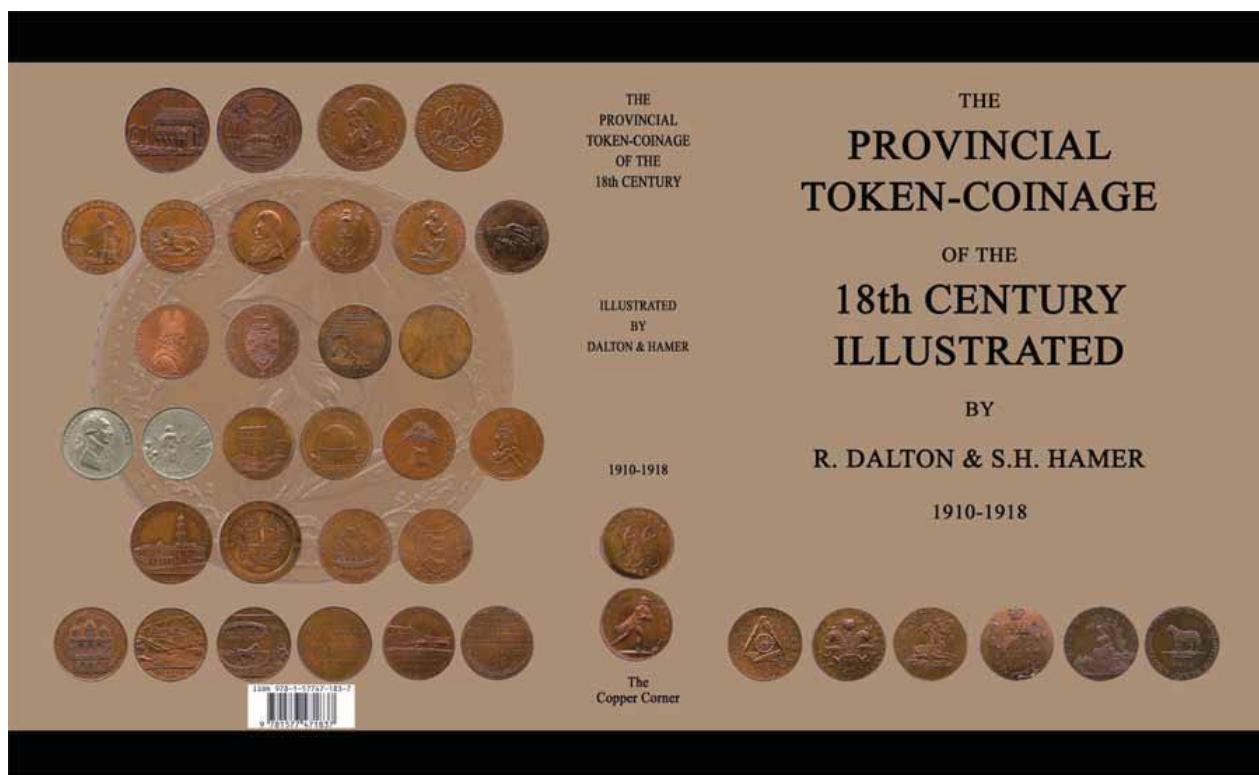
Counterfeit Wilkinson Tokens – The entire series examined

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New Members

A warm welcome to our newest members:

601	CherithMarlowe	Saanichton	BC
602	Michael Carroll	Madison	WI
603	William Charton	Albany	NY
604	William Logan	Augusta	ME
605	John Duff	Los Angeles	CA

PRESIDENT'S MESSAGE MAY, 2016

Dear Friends,

I hope that this finds all in good health, and enjoying life and our hobby. You know, tokens are unique in that they are historically more valid than coins, and cheaper to own. Made by the people, they can say whatever they want to say, with no one to stop them. George III stopped Spence a time or two, however.

Collecting tokens is also something that usually returns part or all of the funds you put in it, if the pieces were bought right, and you keep the collection for 10 years or more. Many hobbies are a good deal of fun, but there is no possibility of selling what was collected for profit. Tokens are small, store well, fun to look at and study, and have the later upside. I know, I am preaching to the choir. But it is true nonetheless.

If you get a notice from Eric, our membership man, that your dues are due, please act right away, or you might miss an issue. We are trying to keep track of issues received by each person, and bill accordingly. If you do not agree with the bill, please send me a note and we will get it ironed out.

I have not heard further about the web site, but think that our man has been very busy with life lately, and that the CTCC journals will eventually be up on the site. The way I understand it, each member will be given his or her own password, valid as long as the member has a paid subscription to the club. The journals, with the exception of a few very late issues, will not be on view without club membership.

So, what is going on this year --- First, the ANA Convention is in Anaheim, California, We need someone to run the CTCC meeting, volunteer, anyone?

I have been informed by DNW that they are to have a mail sale of tokens in June. See www.dnw.co.uk for information and dates. Next up, for those attending the London auctions, Coin EX, Sept 30, & Oct 1. The next auction will be Baldwin Basement #3. If it follows their format, it will be single lots. The last two years they have had 900 lots per sale!! That auction is on October 4, 2016, and is the major sale this year. See www.baldwin.co.uk for further information. Another DNW auction will be held October 6, with some 18th C tokens, viewing from 23 September.

On Oct 7-9, the British Token Congress convenes at the Hilton hotel in Northampton. There are three Hiltons in town, so check for the correct one. The fellow running the show this time is John Newman johnnewman1@sky.com for further information. If you need help with any of this, contact me.

And, the new edition of Dalton and Hamer is ready to send, please see the ad elsewhere in this issue. Best to all, have a great Spring and Summer.

Bill McKivor CTCC #3.



The Counterfeit Wilkinson Tokens: A Type Set Approach to Collecting

by Jeff Rock

In Issue 69 (Spring, 2015) of *The "Conder" Token Collector's Journal*, the CTCC Librarian Ed Moore authored a short article which looked at the major varieties of the genuine types of Wilkinson tokens, bringing up some cogent arguments about the incompleteness of the Dalton & Hamer work – not just the expected new varieties discovered in the decades since the work was written, but also about essential facts that were often noted by advanced collectors of the day, but (perhaps due to space limitations) not published in the final book form – including different weight standards, planchet sizes, die rotation, die states, metal variations and the like. Perhaps it's a good thing that all that data WASN'T published – not only would we be carrying around a 3-volume set of D&H due to all extra pages needed, but it would greatly limit the amount of research done since! It's hard enough for our editor to fill the pages of the *Journal* now – can you imagine how much more difficult if there was nothing new left to discover?

Moore's article did something that D&H did not contemplate – suggest how to collect in a way other than total die variety completion. I have one major quibble, and one minor one, with his article. The minor quibble is the term "complete set" that was used. I think most specialists would consider "complete" to mean exactly that – one of everything known. What Moore describes and lists is really a "complete type set," a term very familiar to American collectors who can no longer afford to chase all known varieties, say, of 1794 large cents, and make do with a handful of varieties that make up most of the major design types. Many collectors of American colonial coins do the same, especially in this era of escalating prices when not even a hundred million dollars in the bank is enough to guarantee you will ever get them all (and, given that unique varieties are held in different museum and private collections, no one is going to get them all anyway). So the semantics here are important – if someone nonchalantly says "I have a complete set of Wilkinson tokens," then that is a VERY exciting statement – such a set may have been formed just a couple of times in history, if that. Even if it is a complete set of all the die varieties other than the pattern and trial pieces, it would be a very impressive collection, since some of the edge variations are extremely rare. But if what is meant is "I have a complete set of the 26 major types of genuine tokens," then that is splendid, but certainly less exciting since none of the 26 types listed are exceptionally hard to find (though some of the individual die varieties that make up those types are very rare).

The major quibble with Moore's article comes with the sentence "(t)he counterfeits, while interesting, have nothing to do with the genuine Wilkinson issues and should be collected

separately." Although this is a difference in opinion only, I would argue that the counterfeits have a lot to do with the Wilkinson series, and tell us more about the series in general than we would have known if only the genuine varieties had been produced.

First off, there is the sheer number of counterfeits in relation to the genuine issues. As listed in D&H – excluding the handful of new varieties that have come to light since (which will be listed in Bill McKivor's reprint of D&H) – the series starts with 4 unique varieties, 2 of which are trial or pattern issues, 3 of which are crude counterfeits that openly mock Wilkinson (one a uniface reverse with a Biblical sounding message reading "AND HE SAID LET US MAKE PENNYS AFTER MY OWN IMAGE"), probably produced as a lark by (or for) a competitor – and just recently sold, too. Next come the Barge type issues which have 8 varieties (including edge variations), of which exactly half are counterfeit. Following this type are the Forge issues, which have 138 different varieties, 1 of which is a die trial, 54 of which are genuine varieties (2 of those listed as coming in silver and one of them also in copper gilt, none of which are counted here as separate varieties, though they should have had different sub-variety numbers to begin with) and 84 of which are counterfeit – the counterfeits far outnumbering the authorized varieties (I have included all the different edges for both genuine and counterfeit issues in these variety counts). The third type listed in D&H are the Vulcan issues, which include just 18 varieties considered to be genuine (and no die trials or patterns at all), and a whopping 68 varieties that are counterfeit – more than four times as many counterfeit as genuine varieties! Finally, at the end of the Wilkinson section is a group called "VARIETIES" which would more accurately today be called mules – this group includes Wilkinson obverse dies paired with reverses that have nothing to do with the series – most of which are counterfeit dies from other series, including two counterfeit reverse dies from the Charles Roe coppers of Cheshire, both obverse and reverse counterfeit dies from the Camac series of Dublin, a counterfeit obverse from the Birmingham Mining and Copper Company which, unlike the Wilkinson pieces IS a Warwickshire issue, two reverses from the evasion copper series and, a smoking gun if there ever was one, an obverse die from one of William Lutwyche's own tokens! All 14 of these varieties are, obviously, counterfeit issues. There are also a few counterfeit Wilkinson reverse dies muled with different obverses to be found in other counties in the D&H book, which are included here as the final three types.

There are two additional Wilkinson varieties described in the Addenda. Warwickshire 332 *bis* combines that obverse with the reverse of an unfinished Wilkinson die, without legend. Warwickshire 472 *bis* combines the obverse of Warwickshire 387 with the reverse of Middlesex 339, a Mail and Post Coaches reverse. While both of those varieties are extremely unusual (and each probably unique), they aren't discussed in this article because both are genuine Wilkinson token obverse dies. As mentioned, a handful of other edges have been found, but this will not appreciably change the ratio of genuine to counterfeit types listed here.

Adding up the numbers, that makes for a relatively paltry 79 genuine varieties (74 if you take out the pattern, die trials and mule described in the previous two paragraphs) and a

whopping 159 counterfeit ones (157 without the pair of unique uniface mocking pieces mentioned above)! Leaving out the counterfeits doesn't just give you half the story, it gives you almost exactly one-third of it, at least in terms of variety count.

To have so many different counterfeit varieties reinforces what we would already suspect given the number of original varieties known – that there was a HUGE coinage of tokens which must have had extensive circulation far beyond the local mine workers (and given the edge lettering of the originals, WILLEY SNEDSHILL BERSHAM AND BRADLEY, and then later ANGLESEY LONDON AND LIVERPOOL, there were obviously many places for the legitimate token coinage to be redeemed). These tokens would have been eagerly accepted as actual currency, probably well away from their point of issue (which, of course, was NOT Warwickshire, regardless of where D&H decided to place the series, but rather Shropshire, a fact that was easily discovered and a rather glaring error in their text). The originals were fairly good weight for a token – not nearly up to regal copper halfpenny coinage (it's estimated that Wilkinson made about a 40% profit on the coinage that circulated at a halfpenny value and was never redeemed), but a good sight better than the myriad counterfeits of regal halfpennies that were in circulation at the time and which had been the bane of merchants, laborers and the public for a half century or so prior to the provincial token coinage (the later Soho Mint coinage, brought about partially because of the sheer number of tokens struck in the late 18th century, was about as close to full copper value as had ever been minted).

Next, we can probably be certain that the counterfeits were made by at least one minting facility (and probably more than just one) which could produce a high volume of dies, perhaps producing planchet stock and applying edge lettering as well, strike them AND get them into circulation alongside the original specimens. This suggests a facility that was already set up and in the business of striking tokens – which means either the very same mints that produced the Wilkinson issues (in the case of Matthew Boulton, that would be highly unlikely since the man was the very picture of honor, though that may not have been the case with the Williams and Westwood productions) or, more likely, a competing firm, perhaps one that did not win the original coining contract from Wilkinson, but still managed to make more money off his tokens than the authorized firms did! We know that there were competing token makers, including (perhaps) Kempson and (definitely) Lutwyche, who had few scruples about copying the designs of others, often leaving off the edge lettering that said where they could be redeemed, or coining them on planchets with edges that had nothing to do with the token's purported issuer.

The fact that ALL three types of Wilkinson tokens were counterfeited is quite interesting, including the short-lived barge type. This suggests that all three major genuine types – Barge, Forge and Vulcan – circulated side-by-side, along with the lighter weight counterfeits and the mules, which have little relevance to the series itself and should have been immediately suspect. Given that there were only 2 genuine die varieties of the barge issues (each with two different edges), one would suspect that it wouldn't have been worth counterfeiting, and yet we have an exactly equal amount of counterfeits as originals in this case. The two genuine varieties of Barge

tokens are both dated 1788 – one struck in copper (and brass), one in silver (with an extremely rare copper off-metal strike with a different edge). The two counterfeit issues are both dated 1792, which suggests that the genuine barge issues remained in circulation until at least that date – counterfeits were often back-dated, of course, but they wouldn't have often been post-dated; if the counterfeits were struck in 1788 no one would have dated them four years later and expect them to circulate before then! In the Vulcan series there are also counterfeits with dates that do not exist in the genuine series, none of which stopped them from extensive circulation.

The existence of counterfeits with many different types of edge lettering suggests one of two possibilities. First, that these were made by counterfeiters who produced a wide variety of tokens with different edges and used blank planchets left-over from their other issues to produce some of these varieties. Or that there was a business that specialized in producing blank planchets and applied the edge lettering there as well and sold those prepared planchets to minters that may have had a coining press but no facility to smelt, roll, cut and letter planchets on their own (which we know was the case with someone like Lutwyche whose operations were done in a rather narrow house next to a church in Birmingham – not exactly the location for a full-scale copper smelter to operate). The existence of a central operation producing blank planchets for others tells us something important about the business in general – and suggests the location of where the counterfeiters were, since it would not be cost-effective to ship heavy blank planchets too far from where they were produced. While some of the later “Conder” tokens had edge variations that were made up specifically for sale to collectors (at a premium, of course), it doesn't appear to have been the case for the Wilkinson pieces. Most of the very rare edge varieties (which are mainly in the counterfeit section) come rather worn, which would not be expected for something sold at higher than face value and meant for a collector's cabinet.

The sheer mass of different edge devices – as can be seen from the list below! – make up a large percentage of the named towns and counties of England, Ireland, Wales and even Scotland (this from one of the unlisted edge varieties) found on the edges of other tokens in the larger “Conder” series, as well as the names of several merchants who issued real tokens of their own (one wonders how they felt if they had seen their names on the edges of a counterfeit issue). One can literally “go for a tour” of the British countryside without ever leaving the Wilkinson series. No other issue of tokens in the entire 18th century provincial series offers nearly as many different edge varieties, and to a collector that has to be pretty exciting.

Next, we get an idea of what was being made by these counterfeiters at the same time and place – we find dies muled with other series, most notably in the Wilkinson's with dies associated with other token series as well as the evasion coppers. And these are listed in D&H as well as in Cobwright's book on evasions, and collectors of both series should rightly collect them. But the seemingly haphazard marriage of dies that had nothing to do with each other, especially ones that were clearly worn or damaged, also suggest a mintage date several years later than those proclaimed on the tokens themselves. The very small planchet issues and those from badly failing dies were most likely made 1796-1798 (regardless of the dates they bear), and

were likely the result of the counterfeiter using ANY dies and planchet stock that remained on hand and getting the finished tokens into circulation before the axe fell and such tokens would no longer be legal or, at least driven out of circulation by the full-weight Soho coinage that was begining at this time (but which would not have extensive circulation outside of London and Birmingham until at least 1799).

The counterfeits also tell us that – then, as now – most people probably didn't look at their pocket change all that closely (though "pockets" as we know them hadn't been invented yet, both men and women would have carried coins in a small purse, usually tied to a man's belt, or in an inside jacket pocket, which oddly did exist; for a lady the purse would have been hidden in her petticoats). How do we know this? From the fact that these counterfeits were made and WIDELY used – indeed, as a whole the counterfeits are harder to find in choice grades than the originals are! No one at the time cared that they were lightweight – sometimes ridiculously so. We also know that people didn't look at them too closely when they did have them, because even the counterfeits with poorly engraved designs (some bordering on caricature), misspelled words and non-existent dates were still accepted as currency. And as for edge lettering, which supposedly gave the public a place to redeem the tokens for hard currency, well, pick up any Wilkinson token and take a look at the edge. Chances are that if you want to read it all you probably need a strong magnifying glass, a luxury that most would not possess at the time these were made (and I daresay that the eyesight of today's population is better than it was then, since we have glasses, contacts, corrective surgery and the like). I highly doubt many citizens of the time ever did more than glance at the lettering on the edge (especially since many of the plain edge counterfeits show even more wear than original specimens), and other than the larger merchants, few people ever really thought about redeeming them at all. They were not so much a token coinage as a currency substitute in a time where circulating copper was nearly non-existent (or made up of lightweight counterfeits and extensively worn original specimens, sometimes from the previous century).

The existence of the two early-listed counterfeits that openly mock Wilkinson tells us a bit about public opinion of the time – which may also explain some of the more crude counterfeits that resemble caricature more than portrait. Perhaps we should look at these not as crude, inartistic versions of genuine tokens, but rather as a way to make Wilkinson look foolish in appearance and draw attention to the hubris of putting himself in the place where the King's head would have been on a regal coin. Indeed, we get a hint of this opinion in the December, 1787 issue of *The New London Magazine* – which was printed just shortly after the first Wilkinson tokens were made! – where the following poem was published:

“In Greece and Rome your men of parts,
 Renowned in arms, or, formed in arts,
 On splendid coins and medals shone
 To make their deeds and persons known.
 So, Wilkinson, from this example
 Gives of himself a matchless sample.
 And bids the ‘Iron Monarch’ pass
 Like his own metal wrapt in brass !
 Which shows his modesty and sense
 And how and where he made his pence !
 As Iron when ‘tis brought in traction
 Collects the copper by attraction
 So, thus in him ‘twas very proper
 To stamp his brazen face on copper.”

Finally, let's face it, the counterfeits are often a LOT more interesting than the authorized issues. They are much easier to attribute, have some notable spelling errors (some of which suggest something akin to the evasion copper series – altering a few letters so it wasn't legally a counterfeit. Since Wilkinson was known to be litigious in many matters, this may have been a wise precaution to take!) and a range of engraving styles and skill levels. There are dates in the counterfeit series that do not exist in the authorized coinage – and wouldn't it be a shame not to add all those to a set?

One can certainly separate the counterfeit from the authorized Wilkinson token issues, and it is noteworthy that D&H chose to do so in their text, placing counterfeits of the major types and years after the legitimate varieties of those types (or as close as possible). They used this arrangement for some series, while in others the counterfeits are mixed in with the real specimens (most notably the Dublin “Camac” issues), and in still other series some counterfeits were listed separately while others were mixed in with the genuine pieces (especially in the Anglesey halfpenny series). Perhaps some of those counterfeits were just so well made that they fooled the authors, though some certainly are not, and any time their description reads something like “similar, but much cruder” then it's probably a counterfeit issue.

But to my mind, the counterfeits represent (pardon the pun) different sides of the same coin (or, here, token) – the good and the bad, the light and the shadows, the yin and the yang of Wilkinsons. They tell a far more interesting story than the authorized versions do, and should be collected alongside their brethren which after all, are only slightly more legitimate.

As Moore noted in his article on the genuine Wilkinson varieties, collecting a "complete set" of the counterfeits is perhaps equally impossible, especially as many of the edge variations are extremely rare and some probably unique. So, in the spirit of his article, I would like to suggest a "complete type set of counterfeits" that the collector can pursue, and have added illustrations for those types. While technically EVERY edge variation would be a distinct type,

because of the sheer number of them for some of the counterfeit varieties, I have elected to list edge varieties as sub-types where possible, which allows the collector to decide how deep they really want to go – a smaller type set with just the major obverse/reverse design types, a larger set with the major types and the different edges found with each type, or a complete set of every variety and every edge (or as close as possible, given the rarity of some of these).

The type set enumerated below will follow the listing sequence found in D&H. The same will be true with the edges listed for the subtypes – they will be listed in the order found for that type as a whole, the range of which will be stated in the initial listing of that type (i.e. “Warwickshire 372-374”), which means the edge variations will not be listed alphabetically or in any logical order, but rather in the order they were listed in D&H, starting with all the edges of the first variety in the range and continuing on in order. A few new edge varieties are listed here that were not known to D&H; these are noted as new in the list below, and are given the next available letter in the list of edges after those edges listed in D&H. Other unlisted edges may exist, and any new ones can be added to this type set by using the next available number-letter combination under the given type. Corrections of minor mistakes have also been noted on some of the edges below, with this information coming from Allan Davisson’s 1990 reprint and update to D&H. Other additions come from the collections of this author and Dr. Gary Siro, whose CD of images is a godsend to collectors trying to attribute some of these larger series (and if you don’t have it, order one now!).

I have not delved into rarity – but the D&H reference can give you a good indication of which varieties are common and which are RRR, and Gary Siro’s CD has population counts of the varieties he owns (based on auction and e-bay appearances) which can be very useful to fine-tune the D&H estimates. If they say RRR and Siro has just one or two recorded specimens, you can bet it’s rare. If they say RRR and Siro has 28 recorded, probably not as rare as thought.

As an example in how to use the list that follows: Type 2 is a major design style, a 1792 Barge reverse with the WILKISON spelling error. 2a, 2b and 2c are the same obverse and reverse dies, but with different edge lettering (or, in the case of 2c, a plain edge). The collector pursuing the 37-coin type set can obtain ANY of those three varieties – Warwickshire 339, 339a or 339b – and have an example of the type, while the more in-depth collector will try to obtain ALL three varieties, if possible. Where a type is listed without any sub-varieties it means that there was just a single edge used on all varieties making up that specific type, and any variety listed in that sequence will do for the type collector, while the advanced collector will want to pursue all varieties within that type. Some types have a huge number of edge varieties – Number 10 in the list below has a whopping 23 different edges with 40 different D&H numbers to choose from to fill those holes. Again, it is up to the individual collector to decide how deeply immersed they wish to get, though for many of us I suspect it will be hard to just get one edge type when there are 22 others to be had – and once you have most of those 23 edges, it would be a shame to not get the other 17 die varieties you need to complete that particular type...and this way lies madness. Fun madness to be sure, but still madness.



TYPE ONE: BARGE, 1792

(Image reproduced from the Dalton & Hamer reference))

1. Barge type, period after obverse legend, 1792. Edge: PAYABLE IN ANGLESEY LONDON OR LIVERPOOL. Warwickshire 338



TYPE TWO: BARGE, 1792, WILKISON ERROR

2. Barge type, 1792, WILKISON obverse, Warwickshire 339 (edge varieties below)
 - 2a. PAYABLE IN ANGLESEY LONDON OR LIVERPOOL edge, the N's all backwards. Warwickshire 339
 - 2b. PAYABLE IN LONDON OR LIVERPOOL. Warwickshire 339a
 - 2c. Plain edge. Warwickshire 339b



TYPE THREE: FORGE, 1787 WITH CURVED 1 AND 7, PERIOD AFTER R

3. Forge type, 1787, obverse with period at end of legend, curved 1 and 7 in date. Warwickshire 369 and 370
 - 3a. ANGLESEY LONDON OR LIVERPOOL, Warwickshire 369
 - 3b. PAYABLE AT ANGLESEY LONDON OR LIVERPOOL, Warwickshire 370



TYPE FOUR: SAME AS ABOVE, NO PERIOD AFTER R

4. Very similar, lacking period at end of legend. Edge: PAYABLE AT ANGLESEY LONDON OR LIVERPOOL. Warwickshire 371



TYPE FIVE: SIMILAR TO TYPE THREE, WILKISON ERROR

5. Similar to Type 3, with period, **WILKISON** obverse error. Warwickshire 372-374
- 5a. **WILLEY SNEDSHILL BERSHAM BRADLEY**, Warwickshire 372, 373, 374
- 5b. **ANGLESEY LONDON OR LIVERPOOL**, Warwickshire 373a, 374a



TYPE SIX: FORGE, 1792, STRAIGHT 1 AND 7 IN DATE

6. Forge type, 1792, straight 1 and 7 in date. Warwickshire 390
- 6a. **PAYABLE IN ANGLESEY LONDON OR LIVERPOOL**, Warwickshire 390. All examples seen have the N's reversed, which is not noted in D&H. Bill McKivor's new reprint lists this as 390 *bis*, but erroneously states that the N's on the obverse are what are reversed. If any collector has a 390 with NORMAL N's in the edge lettering, this author would like to hear about it.
- 6b. **PAYABLE AT NUNEATON REDWORTH OR HINKLEY**, Warwickshire 390a
- 6c. **PAYABLE IN LONDON OR LIVERPOOL**, Warwickshire 390b
- 6d. **WILLEY SNEDSHILL BERSHAM BRADLEY**, Warwickshire 390c



TYPE SEVEN: SAME AS LAST, NO PERIOD AFTER R, WILKENSON ERROR

7. Same type, **WILKENSON** error, no period after R. **Edge: PAYABLE IN ANGLESEY LONDON OR LIVERPOOL**, the N's reversed. Warwickshire 391



TYPE EIGHT: SAME AS LAST, WILKISON ERROR

8. Same type, **WILKISON** error, period after R. Warwickshire 392
- 8a. **PAYABLE IN ANGLESEY LONDON OR LIVERPOOL**, Warwickshire 392. (D&H in error by having AT instead of IN in their edge description)
 - 8b. **PAYABLE AT BIRMINGHAM BRIGHTON OR LIVERPOOL**, Warwickshire 392a
 - 8c. **PAYABLE AT DUBLIN CORK OR BELFAST**, Warwickshire 392b
 - 8d. **PAYABLE AT LONDON OR ANGLESEY**, Warwickshire 392c
 - 8e. **PAYABLE AT LONDON CORK BELFAST**, Warwickshire 392d
 - 8f. **Plain edge**, not in collar, Warwickshire 392e
 - 8g. **PAYABLE AT BIRMINGHAM OR LIVERPOOL**, Warwickshire 392f, not listed in D&H



TYPE NINE: FORGE, 1793 DATE, PERIOD AFTER R

- 9.** Forge type, 1793 date, Period after R. Warwickshire 395-398.
- 9a. WILLEY SNEDSHILL BERSHAM BRADLEY**, Warwickshire 395
 - 9b. M. ABEL S PRENTICE S DELL**, Warwickshire 395a, 395i (PRENTICE upside down on former, right side up on latter; one can collect these as different sub-types if desired)
 - 9c. PAYABLE AT JOHN CROWS COPPERSMITH**, Warwickshire 395b
 - 9d. PAYABLE IN LANCASTER LONDON OR BRISTOL**, Warwickshire 395c, 396, 397a, the latter variety unlisted in D&H with this edge
 - 9e. PAYABLE AT LONDON + . + . +**, Warwickshire 395d
 - 9f. PAYABLE AT LONDON OR DUBLIN** Warwickshire 395e
 - 9g. MASONIC TOKEN I. SCHETLEY FECIT 1794.** Warwickshire 395f
 - 9h. WARLEY CAMP HALFPENNY MDCCXCIV**, Warwickshire 395g
 - 9i. PAYABLE AT THE TEMPLE OF THE MUSES.** Warwickshire 395h
 - 9j. PAYABLE AT LONDON CORK OR BELFAST.** Warwickshire 398
 - 9k. PAYABLE IN ANGLESEY LONDON OR LIVERPOOL**, edge not listed in D&H. Warwickshire 398a



TYPE TEN: SAME AS ABOVE, NO PERIOD AFTER R

- 10.** Same type and date, No Period after R. Warwickshire 399-416.
- 10a.** **PAYABLE AT BIRMINGHAM BRIGHTON OR LIVERPOOL.**
Warwickshire 399, 400
- 10b.** **Milled edge,** Warwickshire 399a, 407c
- 10c.** **PAYABLE IN ANGLESEY LONDON OR LIVERPOOL,** Warwickshire 401, 406, 407, 408
- 10d.** **PAYABLE AT ANGLESEY LONDON OR LIVERPOOL** (note this is AT instead of IN, as found on 10c). Warwickshire 403, 404
- 10e.** **Milled OVER the previous edge.** Warwickshire 403a.
- 10f.** **PAYABLE AT S. SALMON I. COURTNEY AND S FROST PORTSEA,** Warwickshire 404a, 407b
- 10g.** **PAYABLE AT SHARP PORTSMOUTH AND CHALDECOTT CHICHESTER,** Warwickshire 404b
- 10h.** **Plain edge,** Warwickshire 404c, 408, 410b, 411d, 415c, 416c
- 10i.** **PAYABLE IN LANCASTER LONDON OR BRISTOL,** Warwickshire 406a
- 10j.** **PAYABLE AT MACCLESFIELD LIVERPOOL OR CONGLETON,** Warwickshire 406b
- 10k.** **I PROMISE TO PAY ON DEMAND ONE HALFPENNY,** Warwickshire 406c
- 10l.** **PAYABLE AT THE WAREHOUSE OF THOMAS CLACKE,** Warwickshire 407a
- 10m.** **WILLEY SNEDSHILL BERSHAM BRADLEY,** Warwickshire 409, 410, 411, 412, 413, 414, 415, 416
- 10n.** **same as above, but with “o” between each word,** Warwickshire 410a, 411a

- 10o, PAYABLE IN LONDON BRISTOL OR LANCASTER**, Warwickshire 411b
- 10p, CURRENT EVERYWHERE**, Warwickshire 411c
- 10q, BIRMINGHAM REDRUTH AND SWANSEA**, Warwickshire 415a
- 10r, PAYABLE AT THE WAREHOUSE OF ROBERT REYNOLDS & CO**, Warwickshire 415b
- 10s, PAYABLE AT GOLDSMITH & SONS SUDBURY**, Warwickshire 416a
- 10t, RICHARD BACON COKEY LANE**, Warwickshire 416d
- 10u, MANUFACTURED BY W. LUTWYCHE BIRMINGHAM * X ***, Warwickshire 406d, unlisted in D&H.
- 10v. PAYABLE AT EDENBURGH GLASGOW & DUMFRIES**, Warwickshire 411e, unlisted edge in D&H.
- 10w. PAYABLE AT W PARKERS OLD BIRMINGHAM WAREHOUSE**, Warwickshire 404c, unlisted edge in D&H.

NOTE: The edge reading **PAYABLE AT MACKINTOSH INGLIS & WILSON** is delisted from the above group. This was listed in D&H as Warwickshire 402, but is actually the same dies as 394, and should be called 394b. Since that variety is a genuine Wilkinson issue and not a counterfeit, it doesn't belong in this type set – this despite the fact that the Warwickshire 393 and 394 (which share the same obverse die) come with an error edge legend that has a backwards C for the D in SNEDSHILI (yes, that word is also actually misspelled as SNEDSHILI), as well as an edge on 393a that reads PAYABLE AT THE HOUSE OF GILBERT SHEARER & CO – this latter edge is quite rare and possibly the result of other planchets getting mixed in with the ones used to strike genuine Wilkinson's tokens or, more likely, specifically made for sale to collectors as a rarity, as the few seen are high grade. This latter theory is strengthened by the fact that Warwickshire 393 generally comes as a bronzed proof while Warwickshire 394 is also known struck in silver – neither, of course, something that would be expected on a counterfeit issue.

If the type collector wishes they can add other subtypes to this general one, because really, 23 subtypes just aren't enough, right? These additional subtypes could include three and four button coats, coats with and without ribbing, starting position of the obverse legend, and different bust styles, Warwickshire 399 being especially different from the others; but these seemed too minor of variation to grant completely separate types to, especially since the goal of this article was to make the type set smaller by just having different designs, dates, legend errors and punctuation as the points of differentiation between the major types. However, the option does exist to collect more deeply if wanted. Some of the other larger ranges of varieties also offer the collector the chance to add whatever appeals to them as "different enough" to constitute a new type for their collection. There is no right or wrong way to do this!



TYPE ELEVEN: SAME AS ABOVE, WILKENSON ERROR

- 11.** Same type, **WILKENSON** error. Warwickshire 417-8

- 11a.** **BIRMINGHAM LIVERPOOL OR LONDON**, Warwickshire 417
- 11b.** **PAYABLE AT LEEK STAFFORDSHIRE**, Warwickshire 417a
- 11c.** **CURRENT EVERYWHERE**, Warwickshire 417b
- 11d.** **PAYABLE IN LONDON BRISTOL AND LANCASTER**, Warwickshire 417c
- 11e.** **WILLEY SNEDSHILL BERSHAM BRADLEY**, Warwickshire 418
- 11e.** **Plain edge**, Warwickshire 417e, not listed in D&H



TYPE TWELVE: FORGE, 1794 DATE, WILKISON ERROR

(Image reproduced from the Dalton & Hamer reference)

- 12.** Forge type, 1794 date, **WILKISON** error, **Edge**: presumably **WILLEY SNEDSHILL BERSHAM BRADLEY** ("as usual" in D&H). Warwickshire 419



TYPE THIRTEEN: FORGE, 1795 DATE

13. Forge type, 1795 date, Warwickshire 420-423

13a. **WILLEY SNEDSHILL BERSHAM BRADLEY**, Warwickshire 420, 421, 422, 423

13b. Same edge lettering with “o” after **WILLEY**, Warwickshire 422a



TYPE FOURTEEN: VULCAN, 1790 DATE, WILENSEN ERROR

14. Vulcan type, 1790 date, period after R, **WILENSEN** error, Warwickshire 431

14a. Milled edge, Warwickshire 431

14b. PAYABLE IN ANGLESEY LONDON OR LIVERPOOL, Warwickshire 431a



TYPE FIFTEEN: VULCAN, 1791 DATE, NO PERIOD AFTER R
(Image courtesy of Dr. Gary Siro)

- 15.** Vulcan type, 1791 date, no period at end of obverse legend. Warwickshire 439-440
15a. PAYABLE IN ANGLESEY LONDON OR LIVERPOOL, Warwickshire 439
15b. PAYABLE IN DUBLIN OR AT BALLYMURTAGH, Warwickshire 440

NOTE: The piece listed in the new D&H reprint by Bill McKivor lists a Warwickshire 440 *bis*, with the same dies as 440, but on the obverse the O of IRON is punched over an E. This is actually a typographical error and the variety should have been listed as 330 *bis*, and thus one of the genuine tokens.



TYPE SIXTEEN: SAME TYPE, WITH PERIOD AFTER R

16. Same type, with period at end of obverse legend, Warwickshire 441-445

16a. PAYABLE AT LONDON + . + . + , Warwickshire 441

16b. MASONIC HALFPENNY TOKEN MDCCXCIV, Warwickshire 441a

16c. PAYABLE IN LANCASTER LONDON OR BRISTOL, Warwickshire 441b

16d. Milled edge, Warwickshire 441c

16e. WILLEY SNEDSHILL BERSHAM BRADLEY, Warwickshire 442

16f. PAYABLE AT BANBURY OXFORD OR READING, Warwickshire 442a

16g. PAYABLE AT DUBLIN OR LONDON, Warwickshire 442b

16h. PAYABLE IN ANGLESEY LONDON OR LIVERPOOL, Warwickshire 442c

16i. PAYABLE IN SUFFOLK BATH OR MANCHESTER, Warwickshire 442d.

16j. MANUFACTURED BY W. LUTWHYCHE BIRMINGHAM, Warwickshire 443

16k. PAYABLE IN LONDON LIVERPOOL OR BRISTOL, Warwickshire 444, 445

16l. Plain edge, not in collar, Warwickshire 445a

16l. PAYABLE AT LONDON OR DUBLIN X * X * X * X , Warwickshire 441d, not listed in D&H

16m. PAYABLE IN CHANDOS STREET CONVENT GARDEN. Warwickshire 441e, unlisted edge in D&H



TYPE SEVENTEEN: SAME AS ABOVE, WILKENSON ERROR

- 17.** Same type, WILKENSON error, Warwickshire 446-447
- 17a. WILLEY SNEDSHILL BERSHAM BRADLEY**, Warwickshire 447, 447.
- 17b. WILLEY SNEDSHILL BRADLEY BERSHAM**, Warwickshire 446a.
- 17c. WILLEY BRADLEY SNEDSHILL BERSHAM**, Warwickshire 446b,
447a
- 17d. WILLEY BRADLEY BERSHAM SNEDSHILL**, Warwickshire 446c,
447b
- 17e. WILLEY BERSHAM BRADLEY SNEDSHILL**, Warwickshire 446d,
447c
- 17f. BIRMINGHAM W. HAMPTON OR LITCHFIELD**, Warwickshire 446e
- 17g. Plain edge**, Warwickshire 446f



TYPE EIGHTEEN: VULCAN, 1792 DATE

18. Same type, 1792 date, Warwickshire 451-453

- 18a.** **WILLEY SNEDSHILL BERSHAM BRADLEY**, Warwickshire 451-453.
- 18b.** **PAYABLE AT BECCLES SUFFOLK / X / X / X / -**, Warwickshire 451a.
- 18c.** **BRIGHTON CAMP HALFPENNY MDCCXCIV**, Warwickshire 451b
- 18d.** **PAYABLE IN LANCASTER LONDON OR BRISTOL**, Warwickshire 451c
- 18e.** **PAYABLE AT LEEK STAFFORDSHIRE**, Warwickshire 451d
- 18f.** **PAYABLE BY I SIMMONS STAPLEHURST**, Warwickshire 451e, D&H states PAYABLE AT, but that is incorrect.
- 18g.** **PAYABLE AT I FIELDINGS MANCHESTER**, Warwickshire 451f
- 18h.** **WARLEY CAMP HALFPENNY MDCCXCIV**, Warwickshire 451g
- 18i.** Plain edge, not in collar, Warwickshire 451h, 452a
- 18j.** **MASONIC TOKEN I SKETCHLEY FIECIT MDCCXCIV**, Warwickshire 451g.
- 18k.** **PAYABLE //// AT //// LONDON //// OR ANGLESEY ////**, Warwickshire 451h.
- 18l.** **PAYABLE AT NUNEATON BEDWORTH OR HINKLEY**, Warwickshire 452
- 18m.** **PAYABLE AT ANGLESEA LONDON OR LIVERPOOL**, Warwickshire 453, D&H state ANGLESEY in error.



TYPE NINETEEN: SAME TYPE, WILKISON ERROR

- 19.** Same type, **WILKISON** error. Warwickshire 454-456.

19a. PAYABLE IN ANGLESEY LONDON OR LIVERPOOL edge, the N's all backwards. Warwickshire 454

19b. PAYABLE IN BEDWORTH HINKLEY OR NUNEATON, Warwickshire 454a

19c. PAYABLE AT LONDON OR ANGLESEY, Warwickshire 454b, 455b

19d. PAYABLE IN LONDON OR LIVERPOOL, Warwickshire 454c.

19e. PAYABLE X AT X CRONEBANE X OR X IN X DUBLIN, Warwickshire 455

19f. PAYABLE ///// AT ///// LONDON ///// OR ANGLESEY ///// , Warwickshire 455a.

19g. PAYABLE AT ANGLESEA LONDON OR BRISTOL, Warwickshire 455c

19h. PAYABLE AT BIRMINGHAM LONDON OR BRISTOL. Warwickshire 455d, 456

19i. Engrailed edge, Warwickshire 455e, 45

19j. PAYABLE IN LANCASTER LONDON OR BRISTOL, Warwickshire 456a.



TYPE TWENTY: SAME AS LAST, WILKISON AND IORN ERRORS

- 20.** Same type as last, **WILKISON** error, but IRON spelled **IORN** too. **Edge:**
Engrailed. Warwickshire 457.



TYPE TWENTY-ONE: VULCAN, 1793 DATE

- 21.** Vulcan Type, 1793 date, Warwickshire 458.
21a. PAYABLE IN ANGLESEY LONDON OR LIVERPOOL, Warwickshire 458.
21b. PAYABLE AT LONDON CORK OR BELFAST, Warwickshire 458a.
21c. Plain edge, Warwickshire 458b.



TYPE TWENTY-TWO: SAME AS LAST, WILKISON ERROR

- 22.** Same type and date, **WILKISON** error, Warwickshire 459-461.
- 22a.** **WILLEY SNEDSHILL BERSHAM BRADLEY**, Warwickshire 459
 - 22b.** **PAYABLE AT BIRMINGHAM BRIGHTON OR LIVERPOOL**, Warwickshire 459a
 - 22c.** **PAYABLE AT BIRMINGHAM OR LIVERPOOL**, Warwickshire 459b
 - 22d.** **PAYABLE IN BEDWORTH HINKLEY OR NUNEATON**, Warwickshire 460
 - 22e.** **PAYABLE IN ANGLESEY LONDON OR LIVERPOOL**, the N's all backwards, Warwickshire 460a, 461
 - 22f.** **PAYABLE AT LONDON LIVERPOOL OR ANGLESEY**, the N's all backwards, Warwickshire 460b, 461b
 - 22g.** **PAYABLE AT LONDON CORK OR BELFAST**, Warwickshire 461a.
 - 22h.** **Plain edge**, Warwickshire 461c, 460c, the latter unlisted in D&H
 - 22i.** **PAYABLE IN LIVERPOOL**, Warwickshire 460c, unlisted edge in D&H.

After these counterfeit types with the normal obverse and reverse styles (albeit often with legend errors), Dalton & Hamer listed a number of mules, pairing a Wilkinson obverse with a reverse die that had nothing to do with him or his tokens, mostly counterfeit dies from other larger series such as the Macclesfield, Birmingham Mining Company and Dublin Camac issues (including both obverse and reverse Camac dies), but also with an evasion copper reverse and a reverse die from William Lutwyche's personal token, giving wonderful evidence of who made these mules, as well as when and where! The mules tend to come in lower grades and are often on small or lightweight planchets – they were not made for sale to collectors, but rather to sell in bulk in the hopes that they could be gotten into circulation at full value. The generally worn condition of most of these attest to their success in doing so.



TYPE TWENTY-THREE: MULE WITH 1790 MACCLESFIELD STYLE REVERSE

23. Wilkinson obverse muled with a Macclesfield style reverse, seated female figure holding tools, dated 1790. Edge: Plain. Warwickshire 462.



TYPE TWENTY FOUR: MULE, SAME REVERSE STYLE WITH 1794 DATE

24. Same types, dated 1794. Edge: Plain. Warwickshire 463.
(a variety listed as Warwickshire 463 bis has been found to be the same as Warwickshire 469, and has been deleted from the listings).



TYPE TWENTY-FIVE: SAME AS LAST, WILKISON ERROR

- 25.** Same types, obverse **WILKISON** error, dated 1794 (date not usually seen on small planchet examples, especially Warwickshire 474), Warwickshire 473, 474
- 25a.** Plain edge, Warwickshire 473, 474
- 25b.** PAYABLE AT BIRMINGHAM LONDON OR BRISTOL, Warwickshire 474a, not listed in D&H.



TYPE TWENTY-SIX: MULE WITH LUTWYCHE REVERSE, MONETA SEATED

- 26.** Wilkinson obverse muled with a William Lutwyche storecard, Moneta seated, MEDALS & PROVINCIAL COINS legend. The Lutwyche die gives sufficient proof for who made most (or all) of these mules – and perhaps the counterfeits too! One wonders how Wilkinson would have felt seeing his face paired with this reverse, which advertised something other than him! **Edge: Plain.** Warwickshire 464, 465.



TYPE TWENTY-SEVEN: MULE WITH REVERSE OF CAMAC HALFPENNY, NO PERIOD AFTER R

27. Wilkinson obverse muled with the reverse of a Camac counterfeit halfpenny, no period after R on obverse. Edge: Plain. Warwickshire 466



TYPE TWENTY-EIGHT, SIMILAR BUT WITH PERIOD AFTER R

(Image courtesy of Dr. Gary Siro)

28. Wilkinson obverse muled with the same Camac reverse as the above, with period after R on obverse. Edge: Plain. Warwickshire 469. This variety comes in a very late obverse die state, which is diagnostic, even when the period after the R isn't visible, as is the case with the illustrated specimen here – the other easy diagnostics are the difference in the coat buttons and the hair strands under the bust, as well as the position of the legend in relation to the bust.



TYPE TWENTY-NINE: MULE WITH OBVERSE OF CAMAC HALFPENNY, NO PERIOD AFTER R ON OBVERSE

29. Wilkinson obverse muled with the obverse of a Camac counterfeit, no period after R on obverse. **Edge:** Plain. Warwickshire 467, this variety comes on both small and large planchets, in various die states of the reverse.

29a. PAYABLE AT THE WAREHOUSE OF THOMAS CLACKE. Similar reverse, but the head of the seated figure does not touch the C. Warwickshire 467 bis.



TYPE THIRTY: MULE WITH OBVERSE OF CAMAC HALFPENNY, WITH PERIOD AFTER R ON OBVERSE

(descriptions on following page)

30. Wilkinson obverse muled with the same Camac obverse as above, with period after R on the Wilkinson obverse, Warwickshire 470. As in the mules with the Camac reverses listed earlier, this Wilkinson die is usually seen in a late state, which means the period after the R is often not visible. Diagnostics for telling this and the previous obverse apart include a ribbed coat on Warwickshire 467, a coat without ribbing but with large buttons on 470, and much longer hair strands beneath the bust on 470. The late obverse die state has proven diagnostic on its own so far, but the possibility exists that there is a Warwickshire 467 in a late die state as well, so it is worth double checking.

30a. Plain edge, Warwickshire 470a

30b. PAYABLE AT THE WAREHOUSE OF THOMAS CLACKE,
Warwickshire 470.



TYPE THIRTY-ONE: MULE WITH EVASION COPPER REVERSE

31. Wilkinson obverse muled with an evasion copper reverse, crowned harp, * NORTH * * WALES *. Edge: Plain. Warwickshire 468 and as an evasion known as Cobwright I.0010/N.0200. Cobwright lists many of these mules as evasion coppers though of course the coiner(s) probably had no such intention – instead, whatever dies that were still usable were cobbled together to strike some more things that could be sold in bulk before the Soho Mint coppers put an end to the circulation of these lightweight counterfeit issues.



TYPE THIRTY-TWO: MULE WITH 1794-DATED RULE BRITANNIA REVERSE
 (Image reproduced from the Dalton & Hamer reference)

32. Wilkinson obverse muled with 1794 RULE BRITANNIA reverse, this reverse die was also used on D&H Lancashire 126 and Middlesex 289bis, in later die states, both of which more resemble evasion coppers than regular provincial tokens. **Edge:** Plain. Warwickshire 471.



TYPE THIRTY-THREE: MULE WITH COUNTERFEIT BIRMINGHAM MINING AND COPPER COMPANY OBVERSE

33. Wilkinson obverse muled with counterfeit Birmingham Mining and Copper Company obverse. **Edge:** PAYABLE AT LONDON LIVERPOOL OR BRISTOL. Warwickshire 472.

In addition to the types listed above, there are also four mules that use REVERSE dies of Wilkinson issues and pair them with different obverse dies that bear no relation to the series. Because of the way D&H chose to organize their listings it means that these reverse mules are not listed with the rest of the Wilkinson pieces where, in this writer's opinion, they should be, but rather in the counties that the obverse dies would belong to. Despite the fact that none of these three varieties actually say "Wilkinson" on them, the iconic reverse dies (all of the Vulcan type) mean that they should be included with the counterfeit Wilkinson type set by collectors.



**TYPE THIRTY-FOUR: 1792 VULCAN REVERSE MULED WITH CHARLES ROE,
MACCLESFIELD TYPE OBVERSE**

34. 1792 Vulcan style reverse muled with obverse of a Charles Roe halfpenny, Cheshire 76 (this obverse used on counterfeit Roe halfpence varieties Cheshire 61 and 62).

34a. PAYABLE AT G. GILBERTS NORTHIAM

34b. PAYABLE IN ANGLESEY LONDON OR LIVERPOOL

34c. Plain edge, struck on a small, thin, evasion style planchets



TYPE THIRTY-FIVE: 1793 VULCAN REVERSE MULED WITH 1794-DATED LACKINGTON OBVERSE

35. 1793 Vulcan reverse die muled with 1794 Lackington obverse die, a double-dated token. This obverse is in a fairly late state and, in an even later state was paired with the 1795 Irish halfpenny reverse to make the variety known as Dublin 8 which is double dated as well. This variety is also listed as an evasion copper, Cobwright J.0010/I.003 – where to draw the line between evasion and “Conder” token is something that has bedeviled specialists in both series for many decades and the truth is that some varieties straddle both series and should be pursued by collectors of each. This variety does not exist fully struck on the obverse, so don’t hold out for one. Edge: **AN ASYLUM FOR THE OPPRESS'D OF ALL NATIONS.** Middlesex 359.



**TYPE THIRTY-SIX: 1792 VULCAN REVRSE MULED WITH A WARWICK
SHAKESPEARE OBVERSE**

36. 1792 Vulcan reverse muled with a Warwick County Halfpenny with a bust of Shakespeare. Warwickshire 49. Bell notes that the obverse of this piece was copied from Middlesex 928, the reverse here is a Shropshire die and the edge is from the Anglesey Druid tokens – in effect, you get three different counties and two different countries on a single token!

36a. PAYABLE IN ANGLESEY LONDON OR LIVERPOOL .X .

Warwickshire 49

36b. Plain edge. Warwickshire 49a



**TYPE THIRTY-SEVEN: 1793 VULCAN REVERSE MULED WITH AN
ANGLESEY DRUID OBVERSE**

37. 1793 Vulcan reverse die muled with a counterfeit Anglesey Druid halfpenny obverse, previously used on Anglesey 416 (as with the Lackington piece listed above, this obverse was also paired with the 1795 Irish Halfpenny reverse, but in that case D&H elected to keep it in Anglesey instead of putting the variety in the Dublin section as they did with the Lackington). Both of the dies are here in reasonably good condition. Anglesey 430.

37a. PAYABLE IN ANGLESEY LONDON OR LIVERPOOL.

Anglesey 430

37b. AN ASYLUM FOR THE OPPRESS'D OF ALL NATIONS . X.

Anglesey 430a

37c. Plain edge, Anglesey 430b

While not strictly counterfeits, and not counted as such in the variety numbers listed above, there are a few relatively modern copies of Wilkinson issues that should at least be mentioned. Three different ones have come to my attention, and it is possible that others exist – if collectors have others not listed here, it is hoped that they would share them in the *Journal*, as they could easily fool a new collector – and, of course, they are collectible in their own right, just not at the same price level as if they were contemporary with the Wilkinson issues. This list is open ended, and the next one found can simply be listed as “Modern-4” and so on.



MODERN-1: The earliest of the modern copies appear to be this type, a uniface reverse impression of Warwickshire 430, struck in brass. According to R, C, Bell, about a dozen pieces were struck in 1947 for Edward West who, in a bit of irony was the eastern representative for the Osborne Register Company. J. R. Farnell put the production as “about 1950.” At least one has been offered as an “unlisted die trial” though the rims, perfectly round planchets and squared off edges should not fool an experienced collector.



MODERN-2 An even more recent production, a similar reverse to the above, here paired with an obverse that mimics the Wilkinson issues but does not match up to any in the series. These are for sale at the Ironbridge Gorge gift shop in Shropshire, a fitting location since Wilkinson was one of the driving forces to get that bridge built. This copy may be deceptive to a newer collector, but plain edge and rounded rims would immediately be suspect. *Photo courtesy of Bruce H. Smith.*



MODERN-3: Another probable 20th century issue, though one I have not been able to trace further. The dies are similar to Warwickshire 461 and were probably made using an original of that variety as a model. This is very well made, with a period look to both the dies and the planchet – a deceptive copy indeed, and one that could easily be offered as an “unlisted off metal strike.” Struck in brass, with a plain edge. Only a few have been seen.

There you have a basic type set of the major design, punctuation and legend error types within the counterfeit Wilkinson series. Completing the ENTIRE set of counterfeits will prove virtually impossible, given that some varieties have not appeared for sale in a century or more. Unfortunately even this type set will not be quite difficult to complete – several of the types that consist of but a single variety are extremely rare. For the quality conscious I should also note that some simply do not exist in choice condition, especially the mules; the varieties with WILKINSON misspelled also seem to come in middle and lower grades.

I suspect that many people who pursue just the types outlined above will every now and then add a few more edge varieties than are strictly needed – especially in the types that have a lot of different and unusual edges! As mentioned, at that point, all bets are off – the collecting instinct kicks in and we soon find ourselves wanting them all (or at least as many as we can reasonably expect to find).

Like most good things in life, the joy isn’t in the actual destination, but in the journey itself. For collectors this is the thrill of the hunt, and in getting as close to completion as possible, regardless of how you want to define “completion” for yourself. If it was possible to simply write a check and buy a complete set of the series, it would be a pretty boring endeavor. But instead a collector could easily spend decades looking and never quite finish! So, enjoy the hunt!

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To let me know about your classic token literature. Several members have answered my appeals for information about their Pre WWII token books. Thanks to those kind folks. However, if my book in progress, *The Virtuoso's Arrangement*, is to be anywhere near complete, I need more members to step forward to help. If you own any original books on British tokens of the 18th and 19th centuries, I really need to hear from you. Does your book have a past ownership inscription? Perhaps it has annotations or letters or other ephemera laid in. If it is a numbered edition, which copy is it? I will give you credit or keep you anonymous - whatever you prefer. Thanks for your help!

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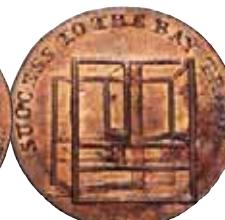




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